

WINTER, 1982

ILLINOIS NUMISMATIC ASS'N COIN DIGEST



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BOOKS

Most people who are now active coin collectors have been collecting five years or more. In my travels to local, state, regional, and national shows I talk to hundreds of collectors every year, and as we talk about our hobby the talk always gets around to where more information can be found. After all is said and done, isn't that what numismatics is all about? Most collectors are not willing to pay the prices numismatic books cost.

Most local and state organizations do not have a library for their members to use, but the ANA (American Numismatic Association) does. The ANA has the largest circulating numismatic library in the world. The latest ANA library catalog (published in 1977) is a standard size 6 x 9 book about an inch and one-half thick. It lists thousands of books, articles, magazines and auction catalogs. If you are a member of ANA or a member of a club that is a member of ANA, you can use this outstanding library.

I would like to tell you of two books that would be of interest to most collectors. The first is "The American Numismatic Manual" written by Montroville Wilson Dickeson, M.D. This book has beautiful plates, done in the colors of the coins — that is, silver coins are shown in silver, gold coins in gold, copper coins in copper color. The book runs the gamut from Colonials, the U.S. Coins, to Territorial Gold. This was the first major publication on U.S. Coins.

The book fell into disrepute after the publication of Crosby's book chiefly because of the second chapter of Dickeson's book, which deals with aboriginal coins or money. That is to say, money used by the Indians of North America. I will not tell you much of this very controversial chapter except to say that the pages (five) of illustrations are outstanding.


This book was first published in 1859 and was reprinted five times. The ANA Library Card Number is: GA 40 Dickeson, M. W., D 5, The American Numismatic Manual, etc.

The second book is similar to, but not quite the same as, the Dickeson book. "Early Coins of America" by Sylvester S. Crosby was published in 1875. This book received instant acceptance. Although it does not cover the scope of the Dickeson book, it is accepted as the standard authority on Colonial Coins. The Colonial Coins are in colors, but with such completeness that not much has been added in the past one hundred years.

The book does not just list coins as the "Red Book", but delves into the why and where fore, quoting letters in full, minutes of meetings, etc. For those who would like to know something of early United States history and how our coins came about, get this book — "Early American Coins." It has gone through several reprints and is not that hard to come by. My copy is a 1965 reprint. The ANA Library Number is: CB 50 Crosby, S. S., C 7, "The Early Coins of America," etc.

If you would like to find out more on some phase of numismatics but do not know where to look, write me a letter and perhaps I might be able to help you.

— L. J. Kaczor, Secretary



1982 DUES

Enclosed in this Digest is a notice of your 1982 dues.

Your attention to this matter will be appreciated.

— Jimmy

"Was January 21, 1867, Illinois Lottery the Nation's Most Spectacular Ever?"

by Samuel W. Thomas, Jr.

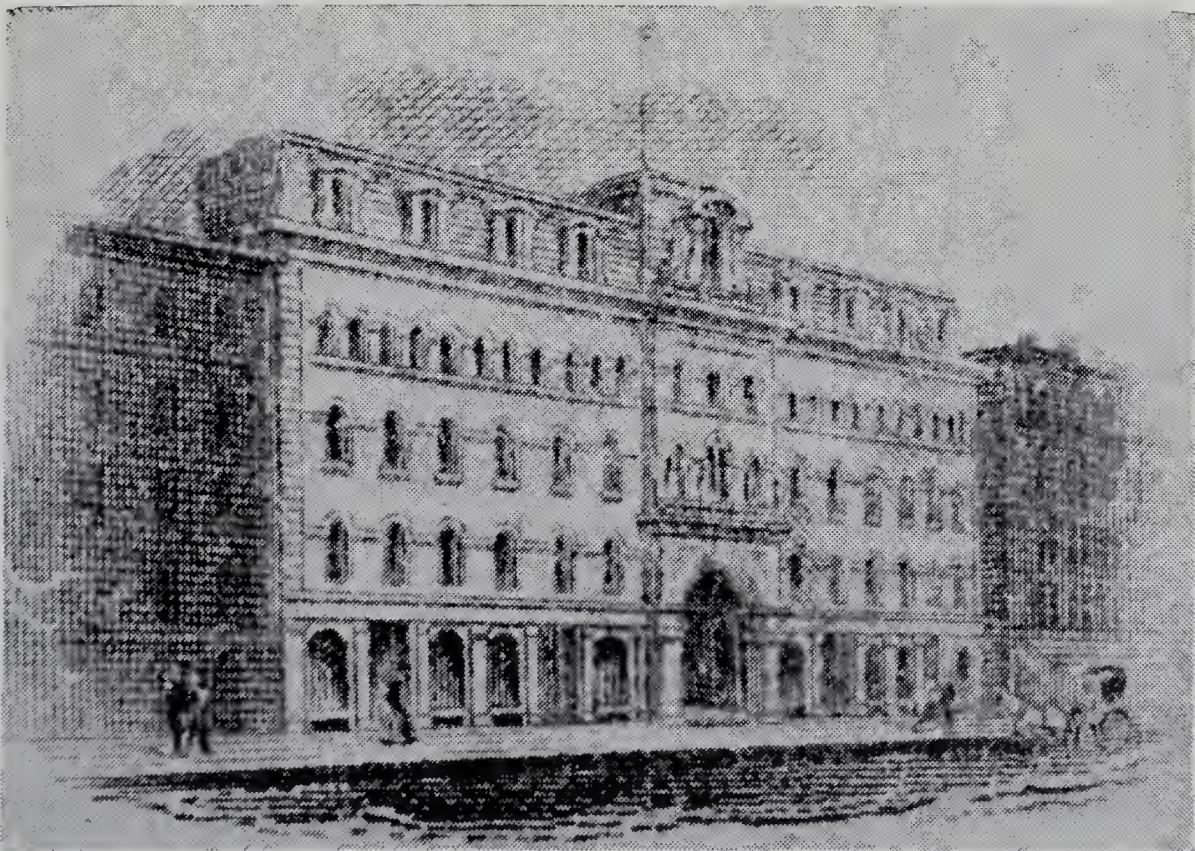
Hello, friends and fellow collectors! At any coin show we attend, there will be several dealers who sell "miscellaneous paper collectables." Some of these items are old stock and bond certificates, bank checks, picture postcards, etc., etc. The proper name for these collectables is "paper Americana."

Obviously, the very existence of these collectables proves that each has a story to tell. This article features just one of the stories, which was researched from a few easily acquired lottery tickets. Take a few minutes and walk into the past with me. Read the spectacular story that these tickets have revealed!

First, we must go to Chicago, Illinois, in the year 1865. Mr. Uranus H. Crosby, a wealthy 35-year-old distiller, decided to contribute to the culture of Chicago by erecting a magnificent opera house. Sacrificing his entire personal fortune, the opera house was built at a cost of \$600,000! It was completed in the spring of 1865 and was considered one of the finest theaters in the nation. The building had 140 feet of frontage on Washington Street and was four stories high. It was built of Athens marble, quarried near Chicago.

Examining this building, after going through the main entrance and up to the second floor, there was a spacious corridor richly ornamented with mirrors and statues. From this corridor, three large doorways led to the auditorium. Splendid upholstery was featured for the seating capacity of 3,000 people.

The central dome was 28 feet in diameter and was encircled by panels bearing portraits (by recognized masters) of music and art. The ceiling was richly decorated and moulded in gilt. The opening night was set for April 17, 1865, but was changed to April 20 because of the assassination of President Lincoln.

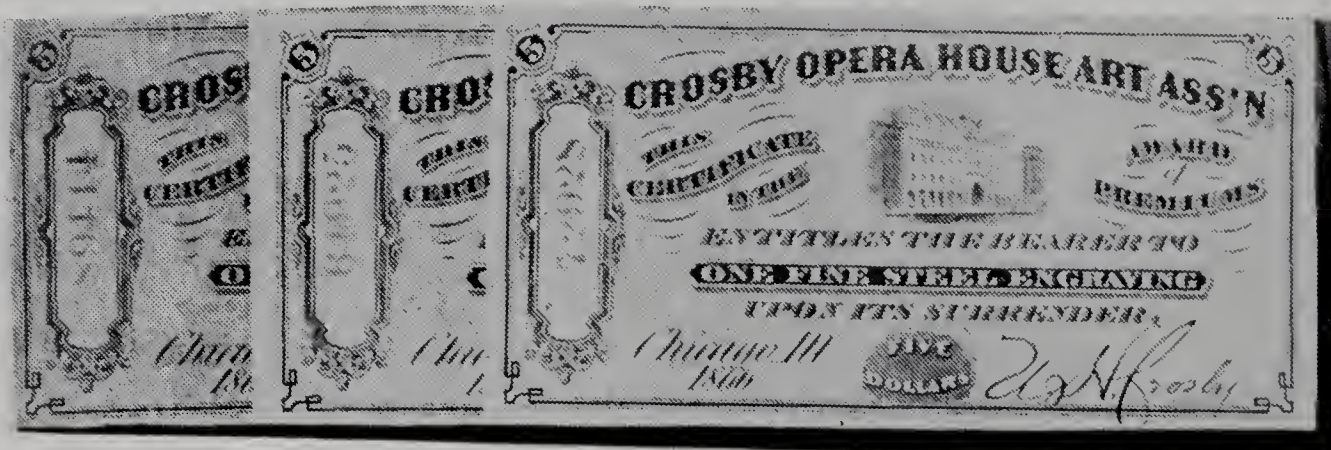


It is easy to see why Chicagoians were proud of the Opera House! Because of its magnificence, it quickly became famous throughout the Midwest and eastern United States. The building would be impressive today, more than a century later.

However, lacking experience in this venture, Crosby quickly learned that owning and operating an opera house was difficult and very expensive! In the early summer of 1866, less than 14 months after the opera house opened, Crosby announced that he was broke. He also revealed that he intended to dispose of the opera house and some 300 "works of art" (the paintings, statues, etc.) via a nation-wide lottery!

A company, known as The Crosby Opera House Art Association, was organized and a prospectus was issued on June 18, 1866. This offered an explanation of the entire plan. 210,000 lottery tickets, each numbered and bearing an engraving of the opera house, were printed and offered for sale at the then large sum of \$5.00 each. Purchasers of the tickets also received an engraved copy of a painting exhibited in the opera house.

The lottery tickets were easily sold at first. People thought that they would become wealthy if they won the opera house or one of the other valuable prizes. Many of the other prizes were valued well into four figures! A few of the very rare paintings were valued at \$20,000 or more!



Pictured are three of the actual lottery tickets (actual size 2 x 4 inches). Surprisingly, these were acquired (with very little searching) from dealers in New York, California, and Illinois. Noted dealer Mr. Don Fisher of Currency Unlimited, Decatur, Ill., stated that he has seen perhaps 50 of these tickets during the past decade.

The sale of lottery tickets, at many branch offices throughout the nation, continued at a fast pace. It was announced that the drawings would take place on October 11, 1866. However, ticket sales dropped and the drawing was postponed. (Now the author realizes why one of the above tickets has a legible October 15 "stamp" on the reverse.) The sale of tickets continued. The month of October vanished. Winter came, and yet the sale of tickets continued.

But, at last, the day was set for the ticket drawings — January 21, 1867. Chicago became a madhouse the day and night before the lottery drawing. Nearly every train to the town came heavily loaded with strangers, who rushed to purchase tickets. In a short time, these people (and their incriminary engravings) seemingly were everywhere!

The hotels of Chicago were packed, as were the armory and many other buildings capable of holding people overnight. Many people roamed the streets all night, stopping now and then to "take a little drink" and chat with each other. Some ticket holders sat on steps, others on curb stones. Many were drunk and laid in the snow and cold against buildings or in alleys!

However, when morning came (and like an army) all swarmed from their nooks and crannies, alleys, hotels, etc., and flocked to the opera house! Each person was confident that they held one of the lucky numbers. The opera house quickly became packed with people.

Author's Notation: Approximately 184,500 tickets were sold, making revenue for the lottery over \$920,000! This was a stunning total for this era. Ironically, the remaining 25,500 tickets, held by Mr. Crosby

and representing about 12% of the total, were also eligible for the drawings! (Although he didn't, what would have happened had Crosby won the opera house?)

Then came the moment when the ticket drawings were to begin! Expectation had become tremendous! Two hollow "wheels", one large and one small, were made for the lottery. Into the large wheel were placed the 210,000 duplicate numbered lottery tickets. Three hundred-two tickets, a prize listed on each one, were placed in the small wheel. The two wheels were on opposite ends of the stage, and the tickets were thoroughly mixed by turning the wheels.

One at a time, tickets were drawn (for the prizes) from the smaller wheel. Then, from the large wheel, a numbered lottery ticket was drawn. To each numbered lottery ticket went the previously drawn prize. As prize after prize was drawn and matched up, the numbers of the winning tickets were immediately telegraphed throughout the nation.

A total of 112 prizes were drawn, and then it happened! The grand prize was called! This was to be the new owner of the opera house! The numbered ticket was then drawn and it was 58,600. Everyone screamed loudly demanding to know who the winner was. But, calmly, the drawings continued. (This was done to protect the identity and location of the opera house winner until he could be immediately notified.)

"58,600" had been purchased by Mr. Abraham H. Lee of Prairie Du Rocher, Illinois, and it was the only ticket Lee had purchased! (This very small southwestern Illinois town is located 47 miles south-southeast of St. Louis and has a current population of 700.) There was no telegraph (or telephones) in Prairie Du Rocher, so a notice that Lee was the winner was wired to St. Louis and then relayed to Belleville, Illinois. From there, a messenger was dispatched on horseback to notify Mr. Lee.

Arriving at Prairie Du Rocher, the messenger found Lee reading to his bedridden sick wife. Although lengthly, Lee's reactions can best be described by the following letter he wrote to his brother-in-law. It was written the morning after he knew that "Crosby's Opera House" was his.

Lee was no "hick", friends! In addition to being moderately wealthy, this letter reveals that he was highly educated. It also reveals a wide scope of emotions and gives us all an insight to a lottery winner's thoughts and feelings. (Re-read it a few times!)

Prairie Du Rocher — January 22, 1867

Dear Daniel,

I was very much astonished last evening at about 7 o'clock by the sudden appearance of two men in our bedroom, where I sat reading by the side of my wife's bed, with the sudden announcement that I had drawn the opera house at Chicago. I don't think that I was at all excited by the report. I had a slight acquaintance with Mr. Burroughs, one of the men; the other, from Waterloo, was an entire stranger. The only document they brought was a copy of the Missouri Republican of the 22nd, which had so many accounts of the matter that I hardly dared believe any of them.

However, I bore the congratulations of my new friends with commendable fortitude, and dismissed them with suitable acknowledgments. After the lapse of half an hour, I was the recipient of sundry calls from the neighbors and friends in the village, all highly excited. The report had spread like lightning, and the whole neighborhood was in an uproar. I bore a hand in receiving the company, answered their numerous questions with as much dignity as I could assume, and, in a state of semi-consciousness of what it all meant, started off to communicate with Frank on the curious appearance of things. I had been there but a few minutes when a "halloo" was heard at the door for Mr. Lee! Is Mr. Lee here? Well, I went to the door and acknowledged that I was that person, and went at him with the

question "What do you want?" Why, said the poor frozen fellow, I have a dispatch for you from Belleville. You have drawn the opera house. I received the document and read as follows:

"A. H. Lee, Prairie Du Rocher, Illinois
Crosby's Opera House yours. Hold your ticket.
(signed) J. B. Chamberlain"

I mentally returned thanks to my new friend, Chamberlain, and went home considerably perplexed; not yet conscious of the reason for my being in the hands of so many new friends, who seemed to show so strong a desire to pay me attention. But a happy thought struck me. I will look at my ticket and see if there is anything in it. Well, Daniel, when I found it, there the figures stood as plain as day — 58,600 and no mistake.

Meanwhile, Joe and Ma had got hold of the matter, and to my unbounded astonishment, received it as a fact. I had undressed myself, as it was growing late, and was sitting in my long-tailed night-shirt discussing the events of the evening, when a thunderous knock at the door announced that all was not over yet. Ma went to the door and quickly returned with the intelligence that a man wanted to see me, and that I had drawn Crosby's Opera House. "The devil," said I, "I wish they had to swallow the opera house!" After dressing, I went down to receive the new messenger.

He bowed to me, I thought, as though I were a man of property, and in suitable style delivered his credentials. I looked carefully over a very well written letter of six lines and derived such information as induced me to believe that the lucky holder of 58,600 was about to become a man of property. Sure enough, for this letter came from Messrs. Pettes & Leathe, sent as they say by instructions of Mr. Crosby himself. I found this last messenger pretty well informed, and after seeing him eat a hearty supper and arrive at the condition wherein people are generally confidential and good natured, I took him aside and asked him if it were a fact and no mistake. He gave me the most solemn assurance that there was no mistake about it.

Very well, Daniel, as I am really the possessor of ticket number 58,600, I suppose the opera house belongs to me, and I just say to you that it is for sale. I suppose that somebody wants to buy it, and I ask you to sell it for me. It is impossible for me to leave my wife in her present condition, or I would go up to you at once. I must wait until she gets better, whether I secure the opera house or not.

Your friend and brother,
A. H. Lee

The same day Lee wrote the following letter to Crosby in Chicago:

Prairie Du Rocher, Illinois
U. H. Crosby, Esq., Chicago, Illinois

January 22, 1867

Dear Sir: I received a dispatch last evening, via Belleville, and a note by courier, from Messrs. Pettes & Leathe of St. Louis, acquainting me with the very interesting fact that my ticket No. 58,600 had drawn the opera house. It would seem that a sight of the ticket is of some consequence, as several parties from St. Louis have already been here to have a look at it. I am sorry to say that I am unable to leave home just now on account of the dangerous illness of my wife, which is a great drawback to the pleasure which I should enjoy at this marvelous piece of good fortune. I have written to Daniel G. Taylor of St. Louis to answer all questions for me concerning the business, until such time as I may be able to leave home. In the meantime, I remain your very much obligated and humble servant. A. H. Lee

On the 25th of January, Lee's wife was feeling somewhat better and he left for Chicago. Lee requested that all publicity be avoided. While meeting with Crosby, Lee offered to sell his winning lottery ticket back to Crosby for \$200,000 cash!! Crosby immediately accepted the offer!

Before Lee went back to Prairie Du Rocher, he wrote the following letter to the Chicago newspaper. (The report that Lee had "sold the opera house back to Crosby" caused an uproar. Many people began to verbally insult Mr. Crosby and a few even threatened him! They thought that Crosby had somehow planned or intimidated Lee into selling. However, this was not true! Here is the letter which dispels any doubt about Crosby's honesty.)

Chicago, Illinois

January 26, 1867

To the Editor of the Chicago Republican:

I desire to publicly acknowledge the obligations I am under to Mr. U. H. Crosby for the promptitude and courtesy with which he has dealt with me as the "drawer" of the opera house. As soon as the books were unsealed by the committee and my name discovered, a telegraphic message was sent by him to Pettes & Leathe, the agents of the association at St. Louis, to put a faithful man on horseback and at once notify me of the fact, and this was done without expense to me.

The illness of my wife prevented me from coming sooner to Chicago. It was my wish and request that I might come here and transact my business with Mr. Crosby without being the object of unpleasant notoriety and without having my name heralded in the newspapers. I feel deeply indebted to him for the considerate manner in which the request was observed, especially since it has caused him some embarrassment as well as occasioned invidious comment.

Feeling that the opera house should properly be owned by Mr. Crosby, I made him the offer to sell it to him for \$200,000, and the offer was accepted in a spirit which was most gratifying and the money promptly paid me. My connection with the opera house having thus happily terminated.

I am, very respectfully and sincerely yours,

A. H. Lee



Mr. Uranus H. Crosby, very wealthy in 1864 even by today's standards, became "flat broke" in 1866 because of opera house. However, the lottery and lottery winner's stunning decision in 1867 made Crosby wealthier than ever before! (Photo courtesy of the Chicago Historical Society.)



Mr. Abraham H. Lee, moderately wealthy himself, disdained the ownership of the opera house. Lee sold his winning lottery ticket back to Crosby for a bargain price Crosby absolutely couldn't refuse! (Photo courtesy of the book "History of Monroe, Randolph, and Perry Counties, Illinois.")

Lee then quietly went back home with his money. And Crosby? Wow! He was once more in possession of the opera house and had about \$600,000 cash to boot! (The remaining \$120,000 was for expenses — printing of the lottery tickets, advertising, ticket sales commissions, etc.)

In the spring of 1867, Lee built a beautiful home in Prairie Du Rocher with part of his winnings. It was very large, three stories high, had wide porches, a mansard roof, stained glass windows with shutters, and an elaborately finished interior. "Communications" in the home featured "talking tubes" between rooms and floors. (Similar to the tubes between the bridge and engine room of older ships.)

The main room of the "mansion" was nicknamed "Maple Hall" because of the maple paneling. The house was built near the bluff in Prairie Du Rocher and was surrounded by an iron fence.



This is the (once) beautiful mansion Lee built with part of his \$200,000 winnings. Sadly, the home and many of the original interior furnishings burned to the ground in 1970. Today the actual cause of the fire remains a mystery. The loss of the legendary mansion is considered a tragedy by many Prairie Du Rocher residents. Most believe it was arson by vandals.

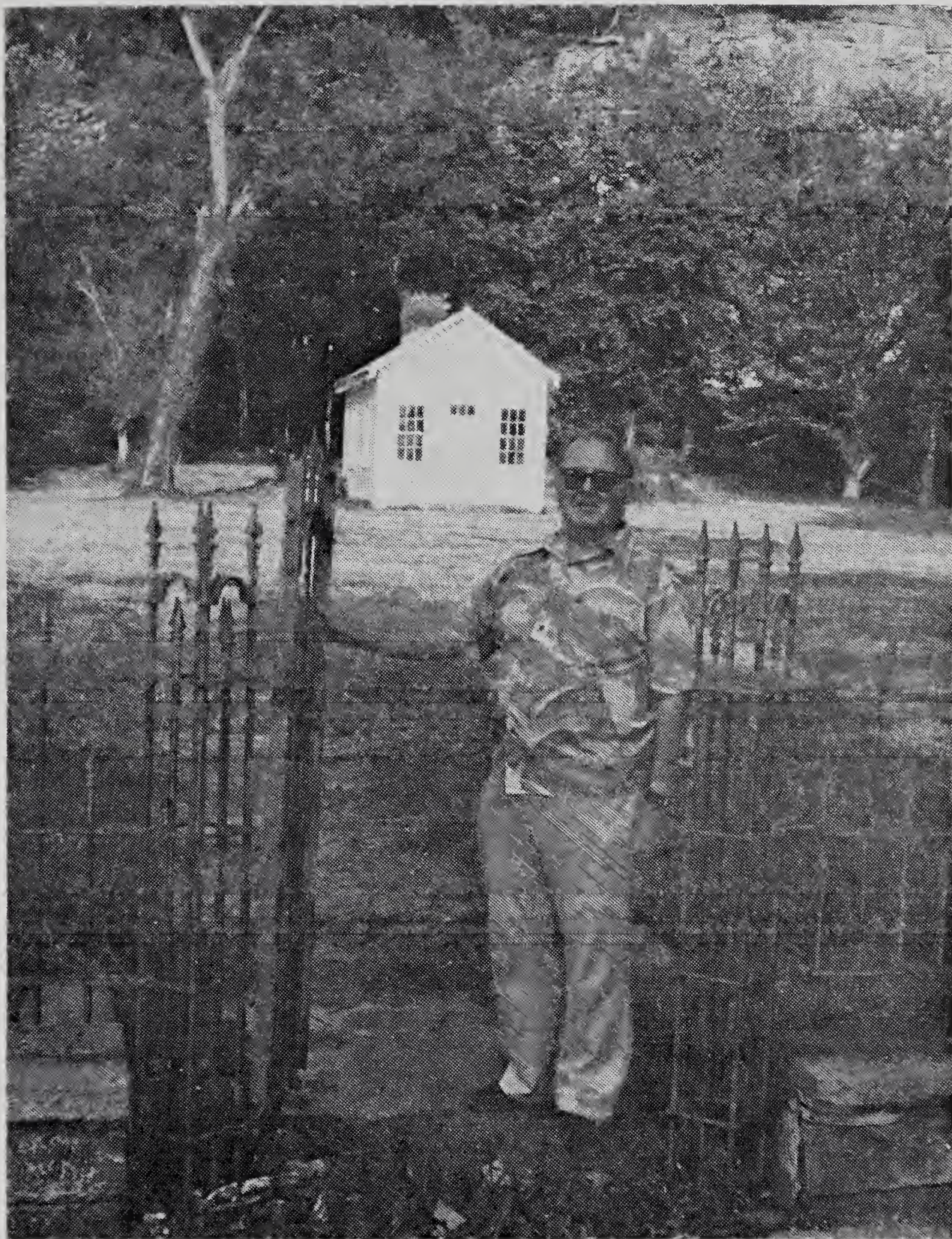
Lee invested part of his fortune in the plate glass industry in Missouri, and in gold and silver mines in the western United States.

Unfortunately, Lee's wife died at age 40 on September 20, 1867, only eight months after her husband won "Crosby's Opera House". While traveling in Cincinnati, Ohio, Lee died suddenly (heart attack?) on July 23, 1869. He had only 30 months to enjoy his spectacular fortune. Mr. and Mrs. Lee are buried in Calvary Cemetery in St. Louis. His remaining fortune went to his children.

The (now legendary) mansion was quickly purchased by Mr. F. W. Brickey, Lee's partner in the Prairie Du Rocher flour and grist mill. After that, the home was known as "Brickey House". It was noted many years for its hospitality and socialbility.

Before Mr. Brickey died, he expressed a wish that if none of his children chose to live in the home it should be given to a charitable organization. He further stated that if this was not done, the home was to remain unoccupied or be dismantled. (The Brickey family burial plot is located near the bluff, not much more than a stone's throw away from the former location of the mansion.)

Although several of Brickey's descendants lived in the home, none lived there after about 1935. Thereafter a caretaker lived in the home until about 1950. Sadly, the mansion then stood empty and neglected until the tragic fire in 1970.



Prairie Du Rocher resident and historian Mr. Clyde Franklin is standing in front of the mansion's former location. As seen, nothing remains today except the iron fence and gate, the sidewalk, and one outbuilding. The author "hit the jackpot" when requesting information from Mr. Franklin, as his historical knowledge and "hot tip" led to the acquisition of several important items for this article.

However, Abraham Lee and the legendary mansion will never be forgotten! During October of 1981, the first "Maple Hall Country Fair and Apple Fest" was held in Prairie Du Rocher at (and around) the former location of the mansion. This celebration features arts and crafts, old time cooking, and music by a noted band. As stated previously, friends, "Maple Hall" was the main room of Lee's mansion and the nickname of the home itself!



This impressive pencil sketch of the mansion was drawn by Prairie Du Rocher resident Mr. Tim Barbeau when he was 11 years old! The actual size of sketch is 12 x 18 inches, and it was drawn shortly before the mansion's destruction by fire. This unique drawing must obviously now be considered a valuable historic item.

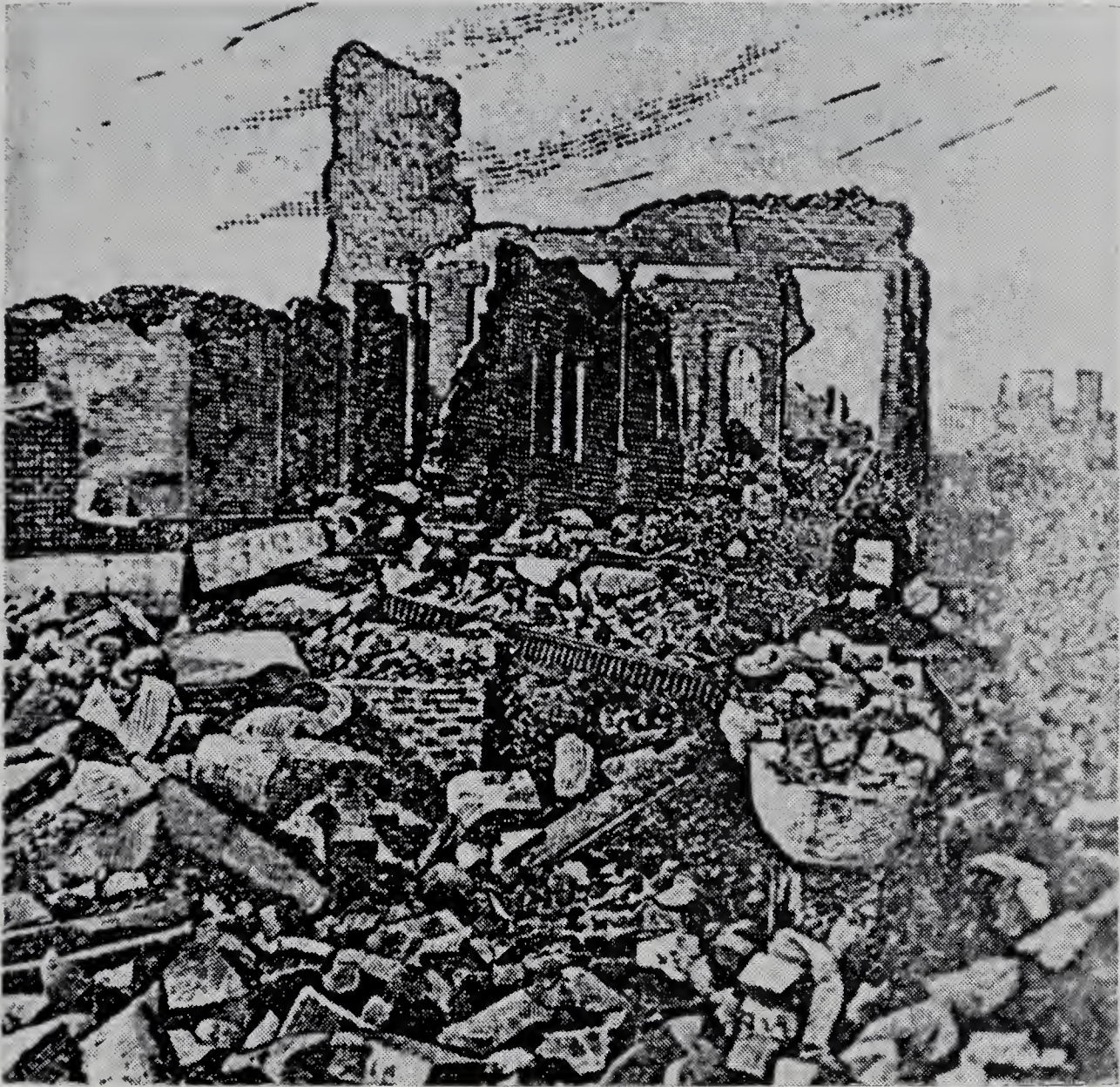
What happened to the Crosby Opera House? On October 8-9, 1871, one of the most disastrous fires in nation's history struck the city of Chicago. In a three and one-half square mile area, about 17,450 buildings were destroyed. Sadly, friends, Crosby's Opera House was one of these buildings. Its destruction was unbelievably total!

Ironically, the opera house had been remodeled in the summer and fall of 1871 and had been due to reopen on October 9!! Sometime prior to this, the opera house changed hands and was no longer owned by Mr. Uranus Crosby. Although, as a financial investment, the opera house was never successful, it may have been if given another chance!

The author was unable to locate further information concerning Mr. Crosby but, because of known photographs, believes that he lived until the turn of the century. Later photographs of Crosby reveal a distinguished wealthy-looking gentleman.

So today, friends, the author ponders the question, "Was this Illinois Lottery the nation's most spectacular ever?" The total revenue of this lottery (\$920,000) would be equivalent to appromixately 45 million dollars today! In 1867, land sold for \$15 an acre, cattle were \$10 a head, and school teachers earned \$25 a month! (Of course, these and many other prices varied, but they do give you a general comparison.) Therefore, Abraham Lee's \$200,000 lump sum win could easily compare to 10 million dollars today! Obviously, the Crosby Opera House Lottery was incredibly spectacular!

In November, 1981, a man won five million dollars in the New York State Lottery. (To be paid in installments over 20 years.) According to television and newspaper reports, this man was "the biggest lottery winner ever!" (We all know that he wasn't, technically, don't we?) "The biggest lottery winner ever" may very well have lived in Prairie Du Rocher, Illinois, over 115 years ago. Can anyone disagree?



Stunningly, this photograph reveals the Crosby Opera House ruins after the great Chicago fire of 1871. The short-lived opera house was spectacularly born and died the same way. However, it was one of the forerunners of the great city's culture of today. (This photograph is a courtesy of A. T. Andreas, History of Chicago, Vol. 2, 1884-1886.)

ACKNOWLEDGEMENTS

Although an amateur author, I was again somewhat surprised with the response to my information requests. Without exception, all of these individuals did everything possible to help me with this article. I thank each of them, for without their assistance this article would not be as complete as it is or may never have been written.

1. The Chicago Historical Society, and Ms. Jane Stevens and Mr. Larry A. Vickochil of the Graphics Collection Dept. The negative code number for Mr. Crosby's photograph is ICHI-09923.
2. The late Mr. John Allen and his book "Legends and Lore of Southern Illinois," published in 1963.
3. The book "History of Monroe, Randolph, and Perry Counties, Illinois," published in 1883.
4. Mr. Don Fisher, Decatur, Illinois.
5. Photography by the Chicago Historical Society, Mr. Tim Buss of Sparta, Illinois, and Mrs. Lovita Ingram, Percy, Illinois.
6. The Randolph County Historical Society and Historian Ms. Jane Fullerton.
7. Prairie Du Rocher residents Mr. Clyde Franklin, Mr. Tim Barbeau, and Mr. Terry Barbeau.
8. A. T. Andreas, "History of Chicago", Volume II, dated 1884-1886.
9. "History of the Crosby Opera House", written February 6, 1931, author unknown, provided by Chicago Historical Society.
10. The Chicago Historical Society and its entire membership.

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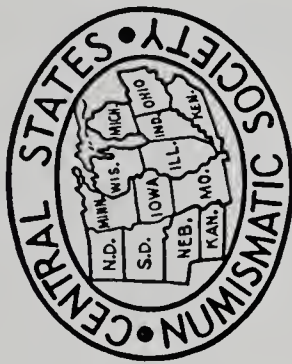
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ILL. N. A. HONOR ROLL

CLUB-FIFTY — for those coin clubs or individuals who so believe in the future of the Illinois Numismatic Association and the advancement that it is endeavoring to bring to collectors of the Illinois area, that they have donated \$50.00 to aid in this work.

- 1967—PEORIA DISTRICT COIN CLUB, PEORIA, ILLINOIS
- 1968—PEORIA DISTRICT COIN CLUB, PEORIA, ILLINOIS
- 1970—TRI-CITIES COIN CLUB, MOLINE, ILLINOIS
- 1971—CENTRAL ILLINOIS NUMISMATIC ASSN., SPRINGFIELD, ILL.
- 1972—JACK D. HUGGINS, BELLEVILLE, ILLINOIS
- 1973—JACK D. HUGGINS, BELLEVILLE, ILLINOIS
- 1973—WILL COUNTY COIN CLUB, JOLIET, ILLINOIS
- 1974—SOY CITY COIN CLUB, DECATUR, ILLINOIS
- 1978—WILLIAM SALOW, CHILLICOTHE, ILLINOIS
- 1979—WILLIAM SALOW, CHILLICOTHE, ILLINOIS

CLUB - ONE HUNDRED — for those coin clubs who have contributed to ILL. N. A., through their effort and hard work in HOSTING the ILLINOIS NUMISMATIC ASSOCIATION STATE CONVENTION, since the inception of ILL. N. A. in 1959.

- 1960—ROCKFORD AREA COIN CLUB ROCKFORD
- 1961—PEORIA DISTRICT COIN CLUB PEORIA
- 1962—TRI-CITIES COIN CLUB MOLINE
- 1963—LAND OF LINCOLN COIN CLUB, C.I.N.A. SPRINGFIELD
- 1964—MATTOON COIN CLUB MATTOON
- 1966—CENTRALIA COIN CLUB CENTRALIA
- 1967—STARVED ROCK COIN CLUB LA SALLE
- 1968—PEORIA DISTRICT COIN CLUB PEORIA
- 1969—CENTRALIA COIN CLUB CENTRALIA
- 1970—TRI-CITIES COIN CLUB MOLINE
- 1971—CENTRAL ILLINOIS NUMISMATIC ASSOCIATION..SPRINGFIELD
- 1972—SOY CITY COIN CLUB DECATUR
- 1973—WILL COUNTY COIN CLUB JOLIET
- 1974—SOY CITY COIN CLUB DECATUR
- 1975—CENTRAL ILLINOIS NUMISMATIC ASSOCIATION..SPRINGFIELD
- 1976—SOY CITY COIN CLUB DECATUR
- 1977—NORTHWEST SUBURBAN COIN CLUB ARLINGTON HEIGHTS

MEMBERSHIP HONOR ROLL — for those non-officers who have signed the most new members into ILL. N. A. for each year.

- 1967—MARSHALL RAMAY METROPOLIS
- 1968—CLAYTON J. HAGEMANN PLANO
- 1969—JOHN C. HADLEY CHAMPAIGN
- 1970—PAUL J. SURJAN JOLIET
- 1971—JACK D. HUGGINS BELLEVILLE
- 1972—WILLIAM D. WILES ELLIOT
- 1973—DALE E. RICHESON TUSCOLA
- 1974—WILLIAM L. SALOW KANKAKEE
- 1975—RICHARD HARTZOG ROCKFORD
- 1976—RICHARD HARTZOG ROCKFORD
- 1977—RICHARD HARTZOG ROCKFORD
- 1978—FRANK ST. LOUIS BRADLEY
- 1978—RICHARD HARTZOG ROCKFORD

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